

The listings under each program area are selected from the NYSCA final report. We have not included projects where it was not clear that media was integrated into the project, or where media was used solely as an informational or documentary technique or a transmission medium for another art form. Some of the descriptions have been excerpted, indicated by brackets; activities which were not media-related may be omitted.

### **Performing Arts Presenting Organizations**

The Buffalo Fine Arts Academy. \$2,500 for artist fees for performances by the Nikolais Dance Theatre, the S.E.M. Ensemble (experimental electronic, instrumental and audiovisual works), and the Buffalo Philharmonic Orchestra (a new work by Lukas Foss to celebrate the tenth anniversary of the Albright-Knox Art Gallery)

### **Performing Arts Dance**

Mimi Garrard Dance Theater Company, New York City. \$1,500 for administrative expenses and fees for dancers and stagehands for a dance-theatre-media concert at Stony Brook.

Video Exchange, New York City. \$7,500 for editing and marketing tapes of performances by thirty-eight different dancers and dance companies.

### **Performing Arts Theater**

The Jugglers, New York City. \$2,500 for production expenses for a series of performances of a multimedia work for children, and for development of a new work.

The Touchstone Center for Children, New York City. \$2,700 for production expenses for the completion of *Dream Project*, a participatory theatre piece for children combining improvisation, poetry, artwork and film.

### **Special Programs**

Special Programs was developed by the Council in response to assistance requests from arts organizations serving predominantly black and Puerto Rican audience groups. In 1967, when the Council first allocated funds for such purposes, an emergency situation had been recognized in ghetto areas, where expression was either undeveloped or stilled. Service agencies tended to look at the first ghetto arts programs as "cooling" devices, but the talent and artistic expression that emerged from them soon made a real impact on the broader culture. Now the experience gained as Special Programs helped ghetto culture come into its own has also started to find application within the larger society.

Special Programs has not only encouraged professional black, Puerto Rican, Asian-American, and American Indian artists to practice and exhibit their art, although that has been a large part of its accomplishment. Concurrently, it has worked to develop the cultural resources of ghetto communities through nonprofessional participation in the creative processes that relate art to the everyday life of the ghettos. More recently the techniques developed in this latter sphere of activity have been used to liberate frustrated voices in other cultural communities previously thought to be barren. Special Programs activities for 1971-72 remained strong in the black and Puerto Rican neighborhoods, but

it extended itself to also encompass rural towns, Indian reservations, suburban areas, migrant camps, hospitals, prisons, and other ethnic communities as well. One major vehicle for providing seed grants for the development of arts resources within isolated cultural communities - now organized as The Isolated Communities Program - is administered by The America the Beautiful Fund of New York under matching funds from the Council and the National Endowment for the Arts. The activities of this program are reported separately at the end of other Special Programs grant listings.

The past year witnessed impressive growth of community-based arts organizations emerging throughout the State with Special Programs assistance. Because these are often unique regional resources they tend to serve and mirror a complex of cultural demands so that a single organization may sponsor street theatre and operate mobile units in dance, sculpture, and film. A new kind of multi-arts community artist has developed within several such groups with Special Programs encouragement. With full professional stature and broad artistic recognition in hand, these artists maintain their community ties and put their abilities to work variously in the interest of community expression.

One further 1971-72 Special Programs development merits special attention here - the recognition of cooperative arts efforts within black and Puerto Rican communities. Typical of these were the theatre festival sponsored by the Black Theatre Alliance and a dance festival sponsored by The Manhattan Theatre Club. Many of the participating groups, which originated with the sole support of the Council, have gone on to find financial assistance elsewhere in relation to their established worth. Special Programs continues to contribute to such groups by paying for specific public performances.

- Donald Harper

Amas Reportory Theater, Bronx. \$17,000 for administrative and production expenses for this multiracial theatre company which provides workshop instruction in music, dance, drama, filmmaking and playwriting.

A.P.S. Creative Arts Center, Buffalo. \$15,000 for free workshops in drawing, painting, graphic design, photography, and film at the Langston Hughes Center for the Visual and Performing Arts.

Arts Inc., New York City. \$15,000 for workshops in drama, dance, music, printmaking, calligraphy, graphic design and reproduction, still photography, and filmmaking for teachers, students and community workers in Lower Manhattan.

Black and White Action, Williamsville. \$7,500 for production expenses for a black literature seminar, a jazz festival for youth, a movie festival and three dramas presented in the Buffalo inner city and suburbs.

Cultural Council Foundation, New York City. \$50,500 for operating costs of a black film festival presented without charge at locations throughout the five boroughs of New York City. (excerpted).

Global Village Video Resource Center \$5,000 for operating costs of a program of video instruction for community groups.

The Solomon Guggenheim Museum, New York City. \$10,000 matching funds for fees of instructors for a program of free professional instruction in art, dance, filmmaking, music, theater, photography and graphics for approximately one hundred inner city children.

Hamilton Hill "Drop-in" Arts and Crafts Center, Schenectady. \$14,000 for arts, crafts and film workshops; and for trips and summer programs.

### **Special Programs Isolated Communities Program**

American Life Foundation, Watkins Glen. \$1,500 for a community art center, a weaving workshop, a film festival and local crafts exhibits.

Bellevue Hospital Center, New York City. \$600 for a workshop in elementary and intermediate printmaking; and \$1,020 for a photography and video workshop.

Center for the Arts at Ithaca. \$1,920 to produce a series of cable TV programs on local history and culture.

Friends of the East Islip Public Library. \$1,500 to record the history of the area by audio- and videotapes of senior citizens.

North Country Cultural Center, Warrensburg. \$5,000 for workshops in photography, video and visual arts for children and adults, and for special events to involve more people in creative activities.

Ogdensburg Public Library. \$1,500 for a tape and film workshop to record the historical and cultural relationship between the town and the St. Lawrence River.

### **Visual Arts: Community Projects**

Media Bus, Lanesville. \$12,420 for administrative expenses and materials for introducing historians, designers, planners and architects to video methodology.

The Meadow Lane Players, Brookhaven. \$6,000 for operating costs of a summer program of experiments involving marionettes, puppets and videotape, and performances in central Long Island shopping and community centers.

Regional Economic Community Action Program, Middletown. \$8,700 for operating costs of the Live Arts program of film, crafts, theater and art workshops.

### **Visual Arts**

The Farmer's Museum, Cooperstown. \$56,890 for a summer seminar of mixed media techniques for teachers, media specialists, local historians and museum personnel to develop exhibitions about local environment;

### **Visual Arts Community Projects**

Media Bus, Lanesville. \$12,420 for administrative expenses and materials for introducing historians, designers, planners and architects to video methodology.

The Elaine Summers Experimental Intermedia Foundation, New York City. \$3,000 for production expenses, including professional fees for a multimedia environmental event at the Seagram Building in New York City, coordinated by dancer Marilyn Wood.

### **Visual Arts Visiting Artists**

"...Fifty-six artists and critics made 75 visits to 28 organizations in 1971-72. In addition, the Visiting Artists program cooperated with the Office of University-Wide Services of the State University of New York in a program which enables students throughout the State to visit artists' studios and galleries in New York City. Jan van der Marck, curator and critic, arranged for such Art Scene visits with Ivan Karp, Alex Katz, Tom Lloyd, Meredith Monk, Nam June Paik, Robert Smithson, Bernar Venet and Tom Wesselmann." Excerpted.